SMITH'S REPORT

An On-Going Record of My Romance
With the Holocaust Controversy

by

Bradley R. Smith

romance *n* 1 a : a medieval tale in verse or prose based on legend or the supernatural 2 : something that lacks basis in fact 3 : an emotional attraction or aura belonging to an esp. heroic era, adventure or calling

romance *vi* 1 : to exaggerate or invent detail or incident 2 : to entertain romantic thoughts or ideas - *vt* : to carry on a love affair with

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Bradley R Smith

What's this? Another new format for ***Smith's Report?*** Can't he make up his mind? I'm trying to. Last week I finished issue 15 of the newsletter in its regular format. Size: 8 1/2 x 11. Number of pages: 8. Folded into a #10 envelope. It's a job that should take three or four days from start to finish. I worked on it off and on for three weeks. Maybe four. I never did get it right. I'm too old and too cranky to work on a four-day project the best part of a month and have it come out not so good anyway. I decided I would do the next issue of the newsletter in a format I've been thinking about for some time. As a "booklet."

The more I thought about it, the hotter my brain got, until I said what the hell, I'm going to do issue 15 itself, this issue, as a booklet. I'll use up another week or two straightening out the details. When you're hot, you're hot, and time and money mean nothing. I like the way these little booklets fit in my hand. I like the way I can slip them onto a bookshelf between real books and how they look like they almost belong. I like the way I can visualize the layout for a page this size. It's smaller, it's simpler, it's handier. It's the way I need things to be in real life.

So ***Smith's Report***, issue 15, is in a new, longer format. I intend to get it on to schedule. I will have more news in it. Among the knowledgeable, it's widely believed that when you're doing a newsletter it's a good idea for it to be newsy. Of course, I'm going to do the news the way I do it so ***SR*** isn't going to be quite like any other newsletter you read. I suppose we'll all just have to live with that.

-- Bradley R. Smith
Editor and Publisher

SMITH FLIES TO WASHINGTON D.C. TO TOUR THE UNITED STATES HOLOCAUST MEMORIAL MUSEUM

Just as Auschwitz in Poland is the centerpiece of the Holocaust cult in Europe, the United States Holocaust Memorial Museum in Washington D.C. has instantly become the focal point of the cult in North America. No one doubted that it would.

The Washington Museum, with its hugely successful opening, has become the organizing instrument around which the revisionist/ exterminationist controversy will focus. The standing of the Holocaust cult in North America will be increasingly and irreversibly linked to the perception of it the public has after touring the Museum or talking to those who have. The Museum provides revisionists with a public platform for promoting debate that it could never have provided for itself.

The details of the Holocaust story can no longer be obfuscated and mystified in the isolated sanctuaries of universities or the endless river of tabloid style, media junk stories. When the doors of the U.S. Holocaust Memorial Museum opened the Holocaust story was there on its walls and in its glass cases. What's there is there, what isn't there isn't there, and there is no escape for the Museum, or for revisionism, from the exhibit the Museum's directors have created.

A continued, growing interest in revisionist theory will depend on the dialogue, the debate, that is going to ensue over the museum's exhibits and how they are interpreted. Not on condemnations of the Museum as a Zionist plot to destroy Western culture, but on the response of revisionist researchers to what is exhibited in the Museum, to the context in which the exhibits are displayed, and to the importance of relevant materials that have been omitted from the exhibits.

The Museum either exhibits proof of the extermination "gassing chambers" or it doesn't. It isn't complicated. If the proof is there, the Holocaust happened. If the proof isn't there, the Holocaust is a hoax. This is do or die for the exterminationists. It's not much different for revisionist researchers. We will either reach increasingly broad public audiences through our response to the museum's exhibits, or the public will ignore revisionist research because of its reasonable perception that the Museum's exhibits display proof of the gas chambers, thus proof of the "Holocaust."

Because of these and other factors that surround and are associated with the Museum, I decided sometime ago that I would make this Museum the focus of my attention. The Museum's exhibits, the Museum's publications,

the people who managed the project that created the Museum, spokespersons for the museum, and how the museum is written about by media and scholars. I have been awaiting the Museum's opening impatiently, eager to get on with my work, unable to do anything I believed would be effective until I saw the animal with my own eyes.

Oddly, the week the Museum opened, while I was still in California and before I had seen it, I received a call from WFTL radio in Ft. Lauderdale/Miami. I was offered a chance to be interviewed on the Al Rantel show along with Professor Michael Berenbaum, Project Director of the U.S. Holocaust Memorial Museum. We would be on a conference call, me in Visalia and the professor on the horn from Washington. I was rather taken aback. Why would the project director of the USHMM want to go on the air with me? Who am I?

Al Rantel's producer explained (with a little too much satisfaction it seemed to me) that Berenbaum is the author of eight books, mostly on the holocaust, and scores of scholarly articles. On top of that, he is also the author of the coffee table book titled ***The World Must Know: The History of the Holocaust As Told in the United States Holocaust Memorial Museum***. This is the book that represents the Museum itself. It's the book everyone will buy when they visit the Museum and take back home and display prominently for their guests to see. Its pages follow the actual Museum tour and contain much of the text and photographs that are on the tour. So Berenbaum would know everything about the Museum while I would know nothing about it.

I was a little nervous. I hadn't done much radio since the spring of 1991, I was a little rusty, and I hadn't seen the Museum yet. I hadn't even seen Berenbaum's book. What was I getting myself into? The morning of the interview, 26 April, I rose from my slumbers two hours early and boned up on the story as best I could. If Berenbaum could spend most of his adult Ph.D. life producing books and scores of scholarly articles about the "German Holocaust" (the expression used on the back cover of his Museum book), the least I could do would be to get my Holocaust-radio/tv notes in some kind of order.

Professor Berenbaum was late getting on the line, then refused to talk to me because, as he told Rantel, "I make it a practice not to talk to deniers." Rantel was a little confounded by the professor's strict self-discipline on this matter, since the point of the conference call was that Berenbaum and I would "debate" the merits of the Museum or at least the concept of the Museum.

So it was the same old story. The project director for the U.S. Holocaust Memorial Museum had nothing to say about the "German holocaust" that any spokesperson for any small town Jewish community

center would not have had to say about it. He mouthed the same platitudes, used and ommitted the same information, and treated the story as a political issue not an historical one, just as they would have. At one point he asked me if I was familiar with his work. When I said I wasn't that rather finished me in his eyes. It didn't occur to Berenbaum that he could use all the expertise represented in his eight books and scores of scholarly articles to demonstrate to our listening audience that I'm an idiot. The following letter is from a man who listened to the broadcast:

Dear Bradley:

Attached you will find the tape of the [Rantel] talk show as promised. You were great! You have the proper temperament to deal with something of this nature.

It was obvious to us that Mr. Berenbaum played a game by first coming on the show late, then by pretending he could not hear you. He did not want to be put into a position to answer any questions to you directly. Also, he wanted to listen first to what you were bringing up and then maneuver to have the last word.

All right, he got his wish, but it gave you a great chance to make your point and make it in a calm and eloquent manner, without being interrupted by him.

He was the loser.

He made some noteworthy statements: The Poles are now responsible for the 4 million [extermination] figure at Auschwitz. Is there any evidence that he or others tried - obviously in vain - to establish the right figure during the past half century? He should not be left off the hook on this one. It sounds a little bit like the soap story - RJF - where indeed the Nazis are now blamed for creating the fraud.

If [men like Professor Berenbaum] are such great scholars, why did they wait for half a century to come up with the right answers? Naturally, it was revisionist pressure that changed the Auschwitz figure.

Yours cordially,
H.R.
Ft. Lauderdale, Florida

(A cassette of this Berenbaum/Smith "debate" is available in exchange for your donation. I think you'll find it interesting to hear for yourself how this scholar and top spokesman for the USHMM expresses himself. If it cost $150 million to open its doors, I think the Museum deserves something a little better.)

WASHINGTON D.C.

In the last week in May then I flew to Washington to tour the United States Holocaust Memorial Museum. While I recognized my obligation to go I didn't look forward to going (I don't like flying to begin with), I didn't expect to see anything that

would particularly interest me or surprise me, and I can hardly express how bored I have become with the Jewish suffering shtick. I felt obligated to go, so I went. I'm very glad I did. The exhibits were considerably more interesting than I expected them to be, and I experienced a little something I would never have expected to experience. Aside from that, I would encourage everyone who reads this to go, if you possibly can.

Before I left I sent a press release to 340 major media outlets in Washington and New York announcing my imminent arrival in Washington, my plans to travel to New York, and my availability for interviews. The primary statement in the release was a single question:

"Is The United States Holocaust Memorial Museum 'A Necessary Civilizing Memorial' [as per *Time* magazine] Or A $150 Million Dollar Monument to Vulgarity and Fraud?"

The second part of the release was a letter (printed below) to the Museum's permanent exhibit director asking five pertinent questions. The third part was a copy of "The Hólocaust Controversy: The Case for Open Debate," the article that caused such a scandal in the university system and the prestige press when I ran it in college newspapers last year.

Arriving in Washington I rented a car, a hotel room in Crystal City and called home to Visalia to see if there were any responses from media. Nothing. I was surprised and I wasn't surprised. I've been blacked out on Washington radio and TV for six years and largely blacked out in New York for five years, so I wasn't surprised. But I was in Washington, all those media people know more or less who I am and what I do, and I was there to talk about such a hot story that I half-believed that this time I would get through. The travails of a hopeless optimist.

The note I addressed to Raye Farr, permanent exhibit director for the Museum, and included in the press release, briefly listed the five questions that I would liked to have answers to. They aren't new questions. They're the questions revisionists have been asking for years.

Somehow, I sent the Farr letter to everyone on my list except Farr. I was still in Visalia when I discovered this small oversight, so I rang up Ms. Farr at her office, introduced myself and asked for her fax number so I could get the letter to her right away. She was very nice, gave me the number and I tried for two days and nights to reach her but I couldn't get through. By the time I arrived in Washington I suppose she had gotten copies of the letter from two or three dozen other sources and I have little reason to doubt that Farr and everyone else at the Museum knew how to reach me.

At 7am on the morning of 27 May I walked into the lobby of the Crystal City Marriot Hotel, took the escalator

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21 May 1993

Raye Farr
Permanent Exhibit Director
United States Holocaust Memorial Museum
100 Raoul Wallenberg Place
Washington D.C. 20024-2150

Dear Ms. Farr

I will be in Washington to tour the USHMM beginning 27 May. I will be looking for evidence that will answer five questions pertaining to the catastrophe suffered by European Jews during the Hitlerian regime. These five simple questions are on the minds of a growing number of Americans. Will you please help me discover if the exhibits mounted by the Museum provide answers to any or all of the following?

1) Which exhibit/s demonstrate that there was an order (by anyone) to exterminate the Jews of Europe?
2) Which exhibit/s demonstrate that there was a plan to exterminate the Jews of Europe?
3) Which exhibit/s demonstrate that there was a budget for carrying out either an order or plan to exterminate the Jews of Europe?
4) Which exhibit/s demonstrate that the so-called gas chambers, that is, the alleged murder weapon allegedly used to exterminate millions of European Jews, actually existed?
5) Which exhibit/s demonstrate that anyone (one individual, say) was shown, using routine medical procedures, to have been "gassed" at any German camp upon its liberation by the Allied armies?

When I arrive in Washington I will follow up by telephoning your office. Meanwhile, I can be reached at either of the above numbers. Thanking you in advance for your cooperation, I am,

Sincerely,

Bradley R. Smith

Copies: Media

down to the underground and rode under the Potomac River to the 15th street exit. Up on the surface, I soon found myself on the Washington Mall. I'd never been there. The dimensions of the green were more impressive than I had thought them to be. There was a casualness to it all that I found pleasant. The walks were of brown sand and gravel. The grass was cared for but accessible, as if you are invited to use the green, to walk and sit on it, not just look at it.

There weren't many people about.

I had to ask half a dozen times before I found someone who could direct me to the Museum. From what I had read I expected it to front on the Mall itself but it's two blocks off the green. It is, indeed, "beneath the shadow" of the Washington Monument, but so are the U.S. Department of Agriculture and half a dozen other uninspiring buildings. I think too much has been made of the "location" issue, which is different from the issues of government sponsorship, the dishonest financing, etc., etc.

It was not quite 8am when I arrived at the Museum and got in the modest line that trailed back alongside the building. By 10am, when the exhibit opens, the line led back a quarter mile and turned a corner out of sight. While we waited I did a kind of ethnic survey of those in line and those passing by to reach the end of it. About half appeared to be Jewish. There were four or five Blacks, a half dozen Asians and maybe a couple Latinos. The rest appeared to be Gentile tourists from all over the country. I was in the Museum until three in the afternoon and the mix of peoples didn't change.

By 10am I had my tickets and in a few minutes my friend Hans Schmidt met me at the front entrance. We took the elevator to the fifth floor and when the elevator doors opened we stepped out into a modest room where the one thing we could view was a black and white photographic mural covering the entire wall facing us, maybe eighteen feet across and reaching from close to the floor almost to the ceiling. It pictured a smoldering pyre of logs and fifteen or twenty half-consumed corpses. In the background are a similar number of American G.I.s looking on, their hands in their pockets, uninitelligible expressions on their faces. It's a powerful photo, revealing a terrible event. Importantly, the technical quality of this singular graphic display is top notch. The caption reads:

> *American soldiers in front of calcinated corpses of concentration camp inmates.* Ohrdruf, Germany, April 1945.
> National Archives,
> Washington D.C.

And here we have the primary exhibition concept of the Museum from top to bottom. A startling photograph enlarged into a powerful mural presented in a stunning manner and, at the same time, entirely out of context, intentionally misleading, dishonest and finally base.

The viewer is not told, for example, who the people are who are being cremated in the photograph. Were they Jews? How do we know? If they were not Jews, who were they? If they weren't Jews, what significance does the display have? We are not told how they died. Did they do something naughty for which they were executed? If so, what did they do? Was their punishment cruel or unusual? Or were they victims of disease? If so, were they treated? If not, why not? In any event, why were the bodies burned rather than buried? Did the victims die of exposure? How do we know? Did they die of malnutrition? Were the victims worked to death? How do we know? Did the Germans create this grisly scene as a photo op for the U.S. Signal Corps, or did they have something else in mind? What does the exhibit tell us about any of this? Does it matter?

The Museum doesn't answer any of these questions and doesn't attempt to. It presents the graphic display with verve and virtuosity and allows the viewer to "fit it in" to his preformed understanding of what happened during the "Holocaust," which the Museum directors are betting is the orthodox understanding promoted so heavily with so much money and propaganda. This approach, a repetition of one interesting and even powerful and sometimes horrible graphic display after another, either entirely out of context or in a highly debatable or even straightforwardly dishonest one, makes up the five-floor display of the United States Holocaust Memorial Museum.

There is almost nothing in the Museum of any value other than the photographs and some print graphics from the same era. I understood from the get-go that I was touring a museum organized around a crooked cultural and political scam. At the same time, the photographs were real and endlessly interesting. As I went from display to display I became immersed in the pictorial record of the destruction of one Jewish community after another by the German State. I ignored as best I could the one-sided context and dishonest interpretations that accompanied the photographs. The photographs were very real. I began to feel the terrible anguish that Jews felt when they experienced the sudden destruction of their homes, their family life, their communities, their cultural presence in city after city, nation after nation.

As I continued the tour -- and there is simply too much material on exhibit for me to try to even outline it for you here -- as I witnessed a pictorial history of the terrible catastrophe of the European Jews under Hitler, I grew increasingly aware of how each photograph condemned Western culture. At the same time there was no compassion whatever for the awful catastrophes suffered by Christians and other Gentiles. No historical awareness, and no desire to express an awareness, that all the peoples of Europe were failed and betrayed by their leaders and suffered great catastrophes. This gross failure of sensibility, together with the dishonest historical context where lying by omission is clearly the rule rather than the exception, gradually created an environment that was suffocating.

The Museum is about Jews. Jews from beginning to end and those who mistreated Jews or are accused of mistreating Jews. Jews as the centerpiece of World War II. Jews as historically the most significant

people of the 20th century. Jews as role models for all others. Jews as victims, always victims, but never as victimizers. It's about the cynical suppression of the Jewish role and Jewish players in the gigantic upheavals and turmoil of 20th century Europe. The message of the Museum is that everybody everywhere hates Jews and wants to murder Jews but that everywhere Jews are innocent of all wrongdoing. It's a childish point of view, but when so much money and so much influence can be pumped into it, it can be an insidious one too.

This is a museum that follows the rules that all historical museums would follow in a totalitarian state. No other people in America, so long as we remain a free society, would even think of creating an exhibition like this one. Absolutely shameless in its propagandizing, shamelessly presenting its exhibits in isolation from the relevant historical contexts, incorrigibly insensitive to all peoples but those people related to themselves by blood and culture, and without any intelligible need to tell the truth -- any other people in America trying to establish a museum like this one would be hooted out of town. In the old days they would have been candidates for being tarred and feathered and ridden out on a rail. All that said, a little surprise was waiting for me.

My main interest was in seeing what the Museum was exhibiting to prove the "gas chambers." There were three significant items in the gas chamber exhibit:

a) an aerial photograph of Birkenau from the National Archives in Washington which we have all had access to for years and doesn't contain any proof whatever for gas chambers or even any evidence for them;
b) a plastic model of a metal door from a standard disinfestation chamber at Majdanek, the sort of structure that was used in German camps all over Europe to fight disease;
c) a plastic model of an artist's conception o the morgue and cremation facilities known as Krema II which here is labeled as one of four "killing installations" at Birkenau.

It's kind of pathetic. The plastic model of Krema II on display in Washington is a copy of the plastic model that's displayed at Auschwitz. The original was created from the imagination of Mieczyslaw Stobierski, an artist who we are told based his creation on documents and on the testimonies of SS guards. Stobierski has used his imagination to sculpt hundreds of little figurines inside this "killing installation." He has sculpted imaginary scenes of his imaginary people being prepared for "gassing," shows them actually being "gassed" and then their corpses being disposed of afterwards. If you have nothing real, you might as well hire an *artiste*.

And there you have it. That was more or less what I expected to see of the "proofs" of the gassing chambers.

That's why I didn't much want to spend the money to go there to start with. I have lost faith entirely in the capacity of these people to put together anything whatever about gas chambers that could prove to be interesting. So why bother schlepping around the country pretending that I might actually see something? Those were my thoughts as I continued on to peruse the rest of the exhibits.

I was in that part of the exhibit titled "The Last Chapter." It covers the liberation of the camps, includes some of the terrible photographs we have been shown so many times and a few I hadn't seen, and has one section titled simply, "Children." The standard claim is repeated that the Nazis murdered a million Jewish children "in their attempt to achieve 'The Final Solution to the Jewish Problem.'" You can't escape from the distress of seeing photographs of children who are suffering or who have been mistreated but when you've been shown the photos for 40 years or so, and you begin to realize why you are being shown them so often, you tend to rather take them in stride, or at least I do.

Then I came to an enlarged head and shoulders photo of one poorly dressed man holding a little girl. The caption reads:

"Father and daughter in the Warsaw ghetto. Warsaw, Poland.
Bundesarchiv,
Koblenz, Germany.

The father is a thin, black-eyed, hook-nosed, sunken-cheeked specimen with big ears that in the photo look pointed. He's wearing a cheap woolen coat or jacket with the collar turned up against the cold, and a style of billed cap that I have seen in other photos of central and eastern Europeans. His scrubby face hasn't been shaved for a week or two. He's looking uncertainly to his left from the corner of his eye at something we can't see. His expression is apprehensive, distrustful, perhaps fearful. We don't really know.

The little girl appears to be wrapped around in a cheap woolen blanket. She's wearing a kerchief so you can't see her hair, but we can see her face clearly in three-quarter profile. She has dark eyes like her father but rather pretty features. She's going to be considerably more attractive than daddy is, if she survives. Her head is lying against her father's shoulder, almost touching the side of his face. Her eyes are open and she appears to be looking in the same direction as her father, but there is no suggestion in her expression that she sees anything to worry about. She's resting, she's comfortable, and her daddy will take care of everything for her. She's absolutely convinced of it. He always has and he always will.

As I stand looking at the photo I feel a movement of anguish well up in me that even there among the other onlookers I can't keep down. I feel wracked with the pain of a father facing death or maybe something worse holding his little girl in his

arms who is comfortable and content and who trusts him utterly to protect her and stay with her and never let her go while he knows it out of his hands, that she is going to share his fate and there is nothing he can do about it and at the moment his fate looks very bad. I'm unable to suppress my feelings, to stop the tears, and I duck into a men's room to get a hold on myself.

I'm not a kid any longer. I understand something of the mechanics of what goes down in these little incidents. After all, I have a little girl myself. She lays her head on my shoulder just like the girl in the photo because she loves me and knows that when she's with me she is safe and that it is unimaginable that anything can go wrong. But I'm standing on thin ice, just like the man in the photo. I'm not in the Warsaw ghetto but I've been on thin ice for a long time now. I accept it and like to joke about it but I understand too that at any moment something or someone can break the ice and I can go down and my little girl might well go down with me. It's the awareness of that kind of uncertainty, rooted in the lack of a regular income, the hostility and contempt of almost everyone in the society, the loss of old and even lifelong friends, the feeling of alienation that is irreparable, the threat of violence that's always in the background and so on and so forth that creates the anxiety. This little bundle of anxieties isn't focused on any single present danger, so it "floats," and at odd moments will suddenly fix itself onto something or someone that you would never have predicted it would choose -- for example, a photograph of a Jewish father holding his little girl on a street in the Warsaw ghetto half a century ago -- and that's the moment when suddenly something is out of your hands and you make a fool of yourself in a public place.

There are many photographs of similar power and beauty in the exhibition. Simple, directly conceived, humane images of Jewish life in central Europe which we now view with our understanding of the terrible impending doom that was waiting just beyond the reach of the camera's lens. But the beauty and power of the photographs have been co-opted by transparent Jewish chauvinists intent on condemning Germans for bestial crimes the museum cannot show were committed. Because of these failures, and other similar failures, the Museum adds up to be an exercise in crude propaganda intended to convince us, as is clear in its final exhibits, that after World War II the Jewish invasion of Palestine was morally legitimate. That's the cheap, final historical message of this Museum.

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AFTER THE MUSEUM

HANS SCHMIDT. As mentioned above, I toured the museum with Hans. The following day we got together in my digs in Crystal City

where I had my new Sony videocam set up. I interviewed Hans on tape for four hours about his impressions of the museum. Hans, a German nationalist, has interests different from mine, but whenever I have a chance to talk with Hans I always find him informative and insightful, and he's a good story teller too with a good sense of humor. David Cole has edited the interview and the two-hour videotape is available in our new D&B Productions Catalog.

CHARLES PROVAN. After finishing with Hans, late that afternoon I put my gear into my rented car and made the five hour drive to Monogahela up near Pittsburgh to interview my friend Charles Provan. Charles came into adulthood believing the gas chamber stories, became a revisionist as he matured -- and then did the incredible -- he found reasons to revert to belief in the gas chambers and most of the rest of the Holocaust story too.

Arriving about 11pm, I set up the videocam in his printing shop around the corner from his house and we talked until three in the morning. The next day at noon we returned and I filmed for three more hours. I pressed him hard, particularly on the data he now uses to support his belief in the gassing chambers at Auschwitz. This controversial interview isn't available on videotape yet, but when it is we'll notify you.

THE LATEST FROM THE USHMM. With regard to Ms. Raye Farr, permanent exhibits director of the Museum, I was never able to get in touch with her to see if she had answers for my five questions. I'm not sure how happy she would have been to talk to me anyhow. After I returned to California I received a note saying she had passed my questions on to "one of our historians" to answer. I then received a note from Dr. David M. Luebke, Historian, the Permanent Exhibition. He noted that obviously we had missed connections. Addressing the my questions that Ms. Raye had passed on to him he wrote:

"I trust that you have already had an opportunity to view the permanent exhibition and that it is no longer necessary for me to describe what you have seen for yourself."

I'm pleased that Dr. Luebke took the time to drop me a line, and in such a civil manner too. His trust in me is misplaced, however. I didn't find answers to any of my questions, and I don't find them in Berenbaum's book either, which represents faithfully the museum's exhibits, so I suspect I am going to prove to be a big disappointment to Dr. Leubke. There's nothing for it. I'm going to have to ask the questions again. But there hangs another tale, which I will tell you about in the next issue of ***SR.***

THE MARK HARRIS SHOW. WRC-AM RADIO. My press release to Beltway media resulted in one

interview -- by Mark Harris on WRC-AM -- Washington D.C., the town that's blacked me out for so long. I did the one hour interview live on 8 June. Harris was determined to tell me over and over again that because 99.99% of all historians agree that "the holocaust happened" that it happened and that I am either wasting my time or indulging myself with an anti-Jewish agenda. It didn't occur to Mr. Harris that our listening audience might want to know WHY revisionists no longer believe the gas chamber stories.

Nevertheless, I got out as much information out as was possible. A lady with a German accent got through on the call-in line and very firmly corrected Mr. Harris on his beliefs about Dachau, as well as the way he was handling the interview. After my interview was finished, Harris continued for a second hour talking about what we had talked, or I had tried to talk, about. He's not a man with an open mind, he wanted to win an argument rather than interview me, but he's not a name-caller either and in his own limited way he gave me something of a run at it.

(A cassette recording of the Harris/Smith "interview" is available for the usual donation.)

A NEW CATALOG OF REVISIONIST VIDEOS

In the Autumn of 1991 I wrote in these pages that a young Jewish video maker had contacted me, that one thing had led to another and that we had decided to produce a line of revisionist videos. The young video maker of course was David Cole.

One thing led to another and we formed a company to produce and distribute quality revisionist videotapes to the general public, as well as to revisionists. We named the company D&B Productions (pretty inventive, eh? David and Bradley?). It took a year and a half to produce our first successful revisionist videotape, "David Cole Interviews Dr. Franciszek Piper." Written and directed by David, it was released in October 1992. It's become the most widely viewed revisionist video ever made.

Now our first revisionist video catalog is off the press -- you should have gotten it by the time you receive this newsletter. It lists 21 videotapes, all but two of them exclusive to D&B Productions, and a special paper file on the controversy between Auschwitz curator Franciszek Piper and David Cole et. al. over the Piper/Cole Interview.

The catalog contains exclusive videotapes of the 2-hour Hans Schmidt tour of the U.S. Holocaust Memorial Museum, Ernst Zuendel and David Cole at Auschwitz, and a two-hour behind the scenes look at a CBS-TV interview with Bradley Smith in his home, and 18 others. If you haven't yet received the D & B Productions video catalog, fax or call me at (209) 733 2653 and I'll send you one immediately.

THE NEXT STEP in the Video Project is to create a distribution system for the catalog that will raise the funds we need to produce quality videos in a regular way. Videos are inexpensive to produce compared to film, but you can't produce them for nothing. We had more than $8,000 invested in the Cole/Piper video, and were out on a very long limb, before we received our first order.

WE NEED YOUR HELP with getting this brand new revisionist video catalog off the ground. It's a very good outreach tool. While there is no formal editorial material in the Catalog, each blurb for each video, some of which are quite detailed, contains a revisionist "editorial." The way we have designed and printed it, the full 12-page, tabloid catalog costs about the same as a single 8 1/2 x 14 inch flyer at your local photo copy store. The catalogs can be given to friends, handed out to the public, "left around" or mailed (it's designed as a "self-mailer"). One person can make a big difference with a catalog like this one.

We're going to do everything we can to promote this catalog from our end. But if you have any ideas about how we can promote distribution of our video catalog, we're all ears. Nothing will get the revisionist message out more effectively than videotapes. Sometimes a single idea can be more profitable for a project like this one than 100s of hours of work or even large contributions of funds.

Your idea might be good for us, or it might be one that will work for you, or for others in your community. Send us your ideas. Write -- or fax me at 209 733 2653. Purchase the catalog for distributing yourself. Help us get this catalog off the ground!

25 Catalogs: $4 -- 50 Catalogs: $7

100 or more Catalogs: 10 cents ea.
(all post paid)

WHAT'S THE TROUBLE WITH SPIEGELMAUS?

No trouble. I moved my office from one part of the house to another and mislaid the finished drawings I have to hand. And due to communications difficulties, I was unable to contact the artist in time to get new stuff for this issue.

The rodent *extraordinaire*, however, my little *ratoncito* SPIEGELMAUS, will be back next issue.

THE SONY VIDEOCAM A NECESSARY TOOL

As you have probably guessed, what with my videotaping interviews with Hans Schmidt and Charles Provan, I've finally invested in a video camera. Before, I could never justify the expense. Anyone can start shooting interviews and public events. The problem isn't in accumulating revisionist film, but having a way to distribute it that can pay for itself. The Catalog for D&B Productions intends to solve that problem, so I decided the time had come.

After shopping the stores here in Visalia I bought the Sony 8mm Video Camera Recorder CCD-FX510 at Circuit City. Its retail price is $1,300; I got it for $850. The camera has all the special features I'll need in the near future. There was the camera, then the extra battery ($75), the carrying case, tripod, insurance for three years, etc. It all added up to $1,350. It wasn't cheap, it wasn't expensive (I could have spent $3,000 and more), it was just right.

Of course I didn't have the $1,350 so I opened an account at Circuit City. I've made one $50 payment. The rest of the bill is hanging over my head. If you can, please give me a hand with this one. Some unique video opportunities are coming up. Some I can handle myself, some I'll do with David. And I'll do everything I can to make the camera pay off for us.

Thanks.

HUSTLER MAGAZINE PUBLISHES SOLID REVISIONIST ARTICLE

The August 1993 issue of ***Hustler*** contains an important article written by Jim Redden titled "Whitewashing Hitler." Subtitled "Taking the Gas Out of Nazi Infamy," it's illustrated with a wonderfully comic drawing of almost two full pages showing camp internees dressed in their stripped uniforms welcoming Hitler with open arms as he enters their compound while standing in an open touring car. Hitler is glad-handing the inmates happily and they in turn are smiling, reaching out for him, their arms raised in a friendly half-nazi salute.

Redden gives a short overview of revisionism, then builds the body of his well written article around the career of historian David Irving. He discusses the ***Leuchter Report*** objectively, and relates the story behind our video "David Cole Interviews Dr. Franciszek Piper."

I suppose ***Hustler*** is the most vulgar mass market magazine distributed in America. The drill used to be to say that ***Playboy*** tries to maintain a little class, yuppie style, while ***Hustler*** is for working class males. I've heard that ***Hustler's*** circulation is more than one million copies each month. I'll gladly accept a little working class pornography in trade for some working class backbone. Revisionism to the people!

THE CAMPUS PROJECT AND THE U.S. HOLOCAUST MEMORIAL MUSEUM

During the festivities preceding, during and following the opening of the U. S. Holocaust Memorial Museum, the media responded with an enthusiasm and fascination that it usually reserves for a U.S. military strike against some third world country. Newspapers great and small, the wire services, television, radio, magazine pundits, ministers in their pulpits, truckloads of Washington dignitaries and even the dynamic duo of Clinton and Gore, all joined in the opening-day excitement.

A media injection of holocaust revisionism was in the minds and hearts of the people. Almost every major story and event related to the festivities included references to revisionism, expressed alarm that its influence is growing, and implied and sometimes stated that revisionism is a primary reason why the Museum is needed so badly and why it was necessary to give it such a huge, uncritical welcome.

The Campus Project and yours truly were referred to frequently, not usually with affection. It looks like my article, "The Holocaust Controversy: The Case for Open Debate," which we published as a full-page advertisement in 16 university and college newspapers last season, has been a disaster for the Holocaust Lobby. I think what shook the Lobby so badly about the ad is that it was read by as many as 250,000 of our best students and most respected scholars and was convincing in its message: that there really is a "controversy," and there really is a comprehensive effort being made to squash all discussion of it.

The New York Times (30 April 93).

Michiko Kakutani is perhaps the most influential book reviewer for the ***Times***. To honor the opening of the USHMM, addressing the issue of "Fairness," Kakutani writes that revisionists, "Acting as though their lies and assertions were simply another point of view, they petition for equal time under the guise of promoting free inquiry." She then proceeds to discuss a group with the absurd name "Committee for Open Debate on the Holocaust," publication of our ad at various universities, and Deborah Lipstadt's reaction to it all.

It's remarkable to be able to see how wrong and wrong-headed such an influential critic can be and how much confidence she can feel in writing on a subject and persons she knows so little about. I am going to have to contact Ms. Cacatani personally.

DENYING THE HOLOCAUST: The growing Assault on Truth and Memory by Deborah Lipstadt.

I received my copy of this book only a couple days ago so haven't had a lot of time to put into it. Professor

Lipstadt worked on it six or seven years so I hope she's got it right. She's been nice enough to devote a 25-page chapter to me and the Campus Project. She's written thousands of words here condemning my article "The Holocaust Controversy: The Case for Open Debate," has included 128 reference and source notes on this chapter alone, but found it impossible to reproduce the text of the article she fulminates against so aggressively. How can Lipstadt's readers judge the article for themselves? How can they judge how Lipstadt judges the article? They can't. They have to take Lipstadt's word for it that the article contains factual errors and is "anti-semitic."

Who would want it any other way? An honest historian, maybe?

It also didn't occur to Lipstadt to interview the subject of her accusations before she committed herself to a final draft of this screed. Pride goeth before a fall. Actually, I happen to know that she did consider interviewing me. Back in 1988 I was interviewed over several days in my office at Hollywood and Vine by a young Jewish writer from Brown University named James Bandler. He was trying to interview Lipstadt at the same time. He did speak with her. I think he knocked at her door one day. He said he passed the word from me to her that I was perfectly willing to be interviewed, Lipstadt suggested to James that she was going to get in touch with me, but it didn't happen. Why? It's against her campaign philosophy.

"We cannot debate them [revisionists] for two reasons, one strategic and the other tactical. As we have repeatedly seen, the deniers long to be considered the 'other' side. Engaging them in discussion makes them exactly that. Second, they are contemptuous of the very tools that shape any honest debate: truth and reason." (p.221)

Well, she's half right.

"Erasing the Holocaust," ***The New York Times Book Review*** (11 July).

This is a front page review by Walter Reich, psychiatrist and senior scholar at the Woodrow Wilson Center in Washington D.C. Reich also addresses the publication in English of Pierre Vidal-Naquet's ***Assassins of Memory***. Vidal-Naquet is Robert Faurisson's old nemesis in France. Dr. Reich is alarmed by the possibility that the influence of revisionism is being underestimated. He notes the results of the Roper poll, commissioned by the American Jewish Committee, which suggests that 20-22 percent of Americans think it "possible" that the "Holocaust never happened," and that another 10 percent can imagine that it might be possible that it didn't.

"...it seems unlikely that as many as a fifth of all Americans would have doubts that the Holocaust ever happened were it not for the

strenuous efforts during the last half-century, and especially during the last 15 years, of the Holocaust deniers, who have grown ever more successful in having their arguments presented -- and heard with receptivity and respect -- in high school classrooms, on college campuses and on television talk shows."

That is, it's not necessary for we deniers (okay, I'll use their word), to be chatted up by the true believers. We have to keep putting our stuff out there. We're not trying to convert the religious. We're looking for young men and women who have not yet ossified intellectually, who still possess the remnants of open minds. Americans have got enough good sense that even after half a century of holocaust propaganda, half a century of complete control of the story in the media and on campus, millions -- and even TENS of millions of our neighbors and fellow citizens (22 - 33 percent of the population of some 250 millions) suspect something is wrong with the holocaust story and in all likelihood that something is wrong with the way the people who drive the story drive it.

A couple years ago, while the press still had some interest in the upcoming judicial murder of John ("Ivan the Terrible") Demjanjuk in Israel, there was a report in the papers from a "survivor" of "Ivan's" depredations about how "Ivan" would use a hand drill to ream out the bums of camp internees who did not behave properly. In full view of hundreds, maybe thousands of other internees. The story was reported as a straight news piece. Not an inkling of a horse laugh anywhere.

It doesn't occur to the shrinks, with all their sophisticated command of shrink language, to cast their professional gaze on the crazies who are so neurotically obsessed with gassing chambers and their sado-masochistic fantasies. The shrinks invariably take *those* guys at face value and "analyze" those of us who question them. In shrink jargon, it's what's called "denial."

With Dr. Reich we have a professional shrink mouthpeace for the old progressive (Stalinist), anti-fascist methodology so popular among intellectuals: never debate your opponent, always slander him, and always misrepresent what he says and the meaning of what he says. Will Dr. Reich change his ways? Why should he? He has a chance to be a hero. All he has to do is follow the lead of the Lipstadts, stay the course and go down with the ship.

The Daily Texan (9 July). Professor Lipstadt was instrumental in suppressing an ad about the "human soap" hoax that I wanted to run in the ***Texan*** last spring. The text of the ad was a somewhat edited version of an article originally written by Mark Weber and published in the ***Journal of Historical Review***. Texas Professor David Cox, a member of the Texas Student Publications Board

THE DAILY TEXAN
Page 6 Friday, July 9, 1993

Book blasts Holocaust ad

Kelly Tabb
Daily Texan Staff

A Holocaust revisionist ad run in the *The Daily Texan* is drawing criticism nationwide as a new book analyzing Holocaust revisionism is set to hit the stands Monday.

Denying the Holocaust is an analysis of worldwide response to the death of an an estimated 6 million Jews during World War II, said Deborah Lipstadt, the author and a religious studies professor at Emory University.

The book, which focuses on U.S. revisionism, also studies the issue at universities across the country in the chapter "The Battle for the Campus."

And Lipstadt chronicles a debate over a Holocaust revisionist advertisement which ran in *The Texan* Feb. 18.

Lipstadt said the University was in "good company" with other schools such as Cornell and Duke University and the University of Michigan that had faced Holocaust debates.

"There's a willingness to let certain things go by when they're anti-Semitic ... there is a failure to see the prejudice," she said.

"This [book] was not done as a slap at Texas," she added.

Although she criticized the Texas Student Publications Board of Operating Trustees' decision to run the advertisement, Lipstadt said she was impressed by students who spoke against the ad.

"My sense is that student editors and students in general came out looking good," she said.

However, TSP board member Eli Cox criticized inaccuracies in *Denying the Holocaust*.

The book misrepresented TSP board members because it did not publish an accurate voting record, Cox said.

The book reported that three faculty members, two working professionals, and five of the board's six students voted for the ad.

In the actual TSP board vote, two of the faculty members, two working professionals and one student voted against the ad; five students and one faculty board member voted in favor of the ad.

"[The vote] is grossly false," Cox said. "I was one of the three faculty members; I did not vote for the ad and never would have."

Cox added that the book implies the TSP board was "fairly uniform" in its decision to run the ad.

"To be grouped with that side makes me quite angry," he said.

"[The book is] not good scholarship or journalism," Cox said. "Our minutes are available to anyone. They are open records."

Lipstadt said she based her information on "newspaper reports" and that all other information was documented.

Board members who voted in favor of the ad had "fuzzy reasoning" because Holocaust revisionists have "cleaned up" their appearance, she said.

"There is a sense that anything that is put out in a seemingly respectable fashion has to be taken seriously ... especially when it deals with prejudice," she added.

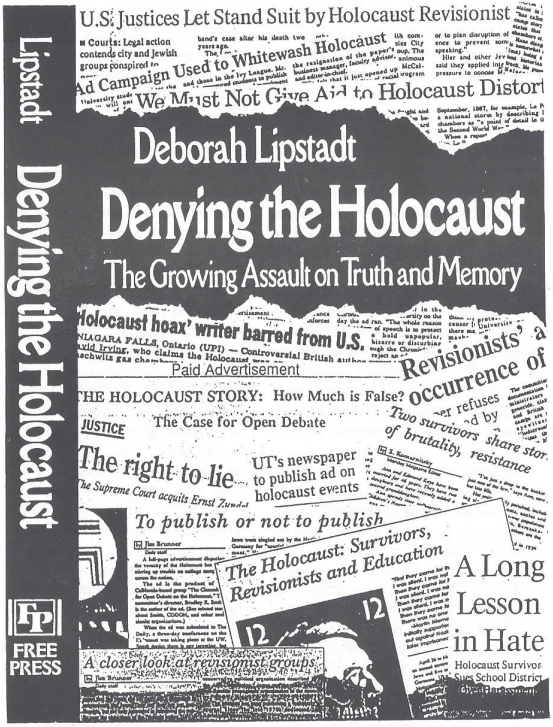
But Cox said board members were not intimidated by the ad's sponsors.

"The facts are wrong," Cox said. "People will draw inferences and will draw the wrong conclusion."

of Operating Trustees who consistently voted against running CODOH's ads, is unhappy about Lipstadt's book. He charges that SHE HAS THE FACTS WRONG! and that the book "is not good scholarship or journalism." What sweet irony. A professor who consistently works to suppress revisionist writings on the advice of historians like Lipstadt gets a taste of his own medicine -- bad scholarship, bad journalism, and nothing he can do about it. Bravo!

Open wide, Dr. Cox. There's some strong medicine coming your way!

The cover of Lipstadt's book reveals how preoccupied she is with


Lipstadt
Denying the Holocaust
FREE PRESS
U.S. Justices Let Stand Suit by Holocaust Revisionist
Ad Campaign Used to Whitewash Holocaust
We Must Not Give Aid to Holocaust Distort
Deborah Lipstadt
Denying the Holocaust
The Growing Assault on Truth and Memory
'Holocaust hoax' writer barred from U.S.
Paid Advertisement
THE HOLOCAUST STORY: How Much is False?
The Case for Open Debate
JUSTICE
The right to lie...
UT's newspaper to publish ad on holocaust events
To publish or not to publish
The Holocaust: Survivors, Revisionists and Education
A closer look at revisionist groups
A Long Lesson in Hate
Holocaust Survivor Sues School District

the Campus Project. The cover is made up of a collage of 13 newspaper headlines -- fully eight of which address the Campus Project and the text of our "Holocaust Controversy" ad. In the center of her cover you will see the old headline I used for the ad the first time I ran it back in the spring of 1991 at in the *Daily Northwestern*: "THE HOLOCAUST STORY: How Much is False? The

Case for Open Debate."

I spent the summer and early fall rewriting the text, running it by others for their input, and when the ad ran next, in the ***Michigan Daily***, it was in almost every respect a new text. It was retitled to read: "THE HOLOCAUST CONTROVERSY: The Case for Open Debate."

Why did Lipstadt choose to use the earlier headline for the cover of her book, when the earlier one ran in one paper, and ignore the rewritten headline that ran in the succeeding 15 papers? Because with the word "False" she can pretend to her readers that I am making a statement so outrageous that it is not worthy of discussion? Because the word "Controversy" suggests that there is something about the Holocaust story that is indeed controversial and her position is that there is no controversy?

Because the final paragraphs in the second version of the text lay out for all to see how the Lipstadts and the rest of that gang employ the old Stalinist smear techniques to suppress debate? They describe exactly what Lipstadt does with her new book. The idea of fairness never even enters her mind. She doesn't understand the American concept of being a square shooter, that there is something to the game other than winning, and that it's that something other that is one of the characteristics that distinguishes vulgarity from decency in human personality.

Denying the Holocaust is the only book published to date by an accredited historian addressing holocaust revisionism and revisionists for a popular audience. There is, simply, nothing to compare with it. This is the one that academics, their students, the print press and electronic media will all use to support their received opinions about the worthlessness of revisionist investigations and the moral baseness of those who carry them out. I feel has sat on this egg patiently for years an now she's hatched her book. Lipstadt loves her book like every book. She loves her book like every hen loves her chick. She's certain it's going to fly. I don't think it will.

In her preface Lipstadt notes, "When I first began studying Holocaust denial, people would stare at me strangely. Incredulous, they would ask, 'You take these guys seriously? ... Why are you wasting your time on those kooks?'

"The situation has changed dramatically. Regrettably, I no longer have to convince others of the relevance of this work. In fact, those who once questioned my choice of a topic now ask when the book will be available. "

She confesses that her debating instinct was teased by revisionism; "I had constantly to avoid being inadvertently sucked into a debate that is no debate and an argument that is no argument." This is all in her *preface, before she really gets started!* But she's so unconscious that she just flies straight ahead like some big flapping ostrich opening up the debate about the argument that she wants to believe is no argument.

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MAKING THE WORLD SAFE FOR THE HOLOCAUST LOBBY

Revisionists to be punished

FROM HERBERT KELLNER
ANTWERP

A Bill to outlaw and punish Holocaust denial or the defence of Nazi crimes has been introduced in the Belgian Parliament by the country's Socialist Party. The Bill is expected to be supported by other parties.

The penalties foreseen by the Bill include the withdrawal of political rights from those found guilty.

Similar laws already exist in France, Holland and Austria. Belgium passed a law against racial hatred last year.

The Belgian Government intends to co-operate with B'nai B'rith in prosecuting the publisher, printer and distributor of a Dutch-language revisionist pamphlet printed in Antwerp. The pamphlets have been widely distributed in both Belgium and Holland.

-- ***Jewish Chronicle***
(London)
17 February 1993

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WHY WE HATE JEWS KEEN NEW INSIGHTS

"Rob Reiner, Jewish director of 'A Few Good Men,' [says] 'Because Jews are the smartest people in the world, we are also the most hated.'"

I think Debbie, for one, is going to prove to be something of a disappointment to Rob on the smarts score. However, he also thinks that "Jews have always been the funniest people" too. Now we're getting somewhere. Debbie might have a shot at that one. And then there's the insider tidbit on who runs Hollywood, therefore whose point of view about the Holocaust you are most likely to get on TV as well as on the big screen. "It's all run by Jews," Reiner says, "even Disney."

-- ***Jewish Bulletin of Northern California***
4 December 1993

OPEN DEBATE AS ANTI-JEWISH HATRED

Below an article headlined "Holocaust Denial Seen Gaining Ground," an AP dispatch reports:

"Activity [by revisionists] has stepped up in recent years as television and radio talk show hosts have given people who dispute the Holocaust air time.

"Last year, Bradley Smith, who heads a group called Committee for Open Debate on the Holocaust, placed ads in student newspapers at

Cornell, Duke, Michigan and Northwestern [and a dozen other--ed.] universities suggesting that the Holocaust was fabricated, stirring up controversy over freedom of speech and hate messages."

The article then quotes David Singer, research director for the non-partisan American Jewish Committee: "Holocaust denial is not about historical truth. It is about anti-Jewish hatred as part of a political agenda -- and must be confronted as such."

-- ***The Los Angeles Times***
7 May 1993

ACADEMICS HEAR KKK TURNCOAT ON REVISIONIST MYTHS

When David Cole's Open Letter to the ***Daily Texan*** was run as a half-page ad on 19 February, it took weeks for the dust to settle. Then our video, "David Cole Interview Dr. Franciszek Piper," was run on Austin public access TV four times. What was the response on the part of the Holocaust Lobby?

"Ex-Neo-Nazi to Speak at UT" is the headline announcing that Tom Martinez was to lecture the intellectuals at University of Texas-Austin on the Holocaust controversy. Martinez is an ex-Klan member, and ex-member of The Order, the northwest White supremacist group destroyed by the *Federales* several years ago. In his caper with The Order, Martinez turned on his buddies, cut a deal with the Feds and saved his own neck.

"Since then, Martinez has been an informant for the FBI and a lecturer for the Anti-Defamation League and the Simon Wiesenthal Center.... Martinez will be at the Texas Union Ballroom at 7:30 p.m. Tuesday, where organizers say he will tear down the myths of Holocaust revisionists...."

We're not certain where or when Tom Martinez got his knowledge of revisionist theory as we have yet to see or even hear of an example of it. But maybe Tom is a quick study. Maybe the intellectuals at Texas are not very demanding. To tell the truth, I rather had that impression when I was there last.

Reported in
-- ***The Daily Texan***
4 May 1993

MYTH-MAKING VRS FREE INQUIRY

Steamshovel Press published an article by me titled "Holocaust Revisionism: Myth or Free Inquiry." It deals with director Oliver Stone, his film JFK, and spins off from a statement Stone made when he was accused of not following the historical record on the Kennedy assassination. Stone claims that he invented his own "myth" to counter the orthodox myth created by the State. I discuss the different values inherent in conscious myth making on the one hand and the discipline of free inquiry on the other, and argue against the former in favor of the latter. (A copy of that issue can be had from the publisher (5927 Kingsbury, St. Louis, MO 63112) for $3 postpaid.)

EXTRA! EXTRA! NEW GAS CHAMBER DISCOVERED!

When David Cole was in Washington D.C. recently to tour the USHMM he discovered an Army Signal Corps film of yet another Nazi homicidal gassing chamber. He's found the film, but he can't discover where this newly discovered demonic gassing chamber was located. The U.S. Army didn't feel it should let such information out at the time the camp was liberated. The staff of the National Archives is unable to provide any info about the film, so David has had to resort to the hideous prospect of passing the prospectus for the film around revisionist circles to see if he can come up with a few answers. The film looks like an item for our D&B Productions Catalog. More on this in the next issue of ***SR***.

DAVID MC CALDEN ARCHIVAL MATERIALS

In the last issue of ***SR*** I asked what you thought about making McCalden's papers available to the public, noting that in his writing he was often wrong and cruel. With the exception of a handful of you, all who responded suggested that the materials should be made available to all those who are doing research and that good sense should be used the rest of the time. There were three or four who wrote that the papers should be made available to all who want them regardless of what they want them for. One man said we ought to destroy the lot.

A surprising number of you wrote or called to say that McCalden had knowingly written falsehoods about you, sometimes damaging ones. I was set back by how many of you made such claims. If I remember correctly, none of you who claimed to be slandered in McCalden's newsletter asked that the materials be kept from circulation.

When Cole and I first thought of doing something with the McCalden Newsletter, what came to my mind was how much of the history of revisionist activism they contained and how helpful they will prove to be one day when a real history of revisionism is written. I didn't really think about all the old bad-blood stories McCalden used to run. I tend

to let that stuff slide. It's a weakness in my character that many people pointed out to me.

From the day I met him until the day he died, McCalden was my friend and that's the way I remember him still. When I started hearing from some of you about your experiences with him, much of which I was unfamiliar with, I began recalling some of the old arguments he and I used to have. One example will suffice to suggest how bone-headed he could be.

One evening we were lifting a few pints of Harp and Bass at the King's Head Pub in Santa Monica when I happened to mention that both my parents had been born into Catholic families. My father drifted away from the church about 1905, and my mother gave up on it during World War I while she was in high school in Santa Monica, only a few blocks from where we were drinking that very night, 70 years later.

At the time McCalden (I'm using David's last name so that there is no confusion with David Cole) and I were having a row over a public debate that CODOH was arranging between itself and a team of Christians led by Hal Lindsey, the best selling author. The row had to do with my not having invited McCalden to be on the revisionist panel. Mark Weber, me, Robert Faurisson and Robert Countess were to make up the revisionist team for this debate which in the end didn't happen because at the last minute the other side backed down.

I was soon to discover that in addition to the other charges that McCalden was making about me, he added one about me being part of a "Papist plot." I think I've written about this before. At first I thought it was funny. I thought he would drop it but he didn't. It didn't matter that I had been raised a Brethren, not Catholic, that I had never been to a mass or a confession and that I had lost my religious interests as a boy in the 1940s and all religious "belief" by the time I was 20. None of that mattered. I was working for the victory of the Papist plot. It was the sheer bone-headedness of the thing that impressed me.

Now, over the last couple months, listening to people tell me about experiences they had with McCalden that were considerably more serious than a papist plot accusation, I've had occasion to reflect on my friend's career. While McCalden would view the incidents differently than the individuals do who were on the other side of them, nevertheless, there is a pattern to the material that is very disturbing. I began to feel that I didn't want anything to do with his newsletters. More than half, I guess.

The Roy Bullock/ADL Affair has impacted on this story in a way that I would never have been able to predict. Bullock is the art dealer in San Francisco who, it has been revealed, has been a spy for the ADL for years. McCalden and I and a lot of other revisionist knew Bullock in the 1980s. Apparently Bullock and the ADL had a special relationship with at least one officer on the San Francisco police department. Bullock and the ADL both appear to have been on the receiving end of confidential police files. Bullock has been at his work for 20 years or so.

I met Bullock about 1986, the year he was denounced as an ADL spy and banned from attending the IHR Conference in Southern California. While I took the charge seriously, as is usual with me I neither believed nor disbelieved it. I had nothing personal against Bullock, he appeared to be a pleasant sort, and when he asked me to have coffee with him I went along. He wanted to tell me about how bad it made him feel to be accused of spying for the ADL and so on. He was of medium height, with the strong upper body of a weight lifter (I think he was wearing a T-shirt) and I had the uneasy feeling that he was homosexual. It wasn't my sense of him being homosexual that made me uncomfortable but my sense that he was and that he didn't want me to know. It was how this apparent subterfuge made me part of something that it was unnecessary for me to be a part of that caused me the discomfort.

When McCalden died it soon became common knowledge that he had died of AIDS received several calls from reporters wanting background on him. One was a free lancer working on a story for ***The Advocate***, a gay weekly published in Los Angeles. Its offices on La Brea are down the street from where I lived for so many years.

The reporter said the ***Advocate*** was interested in the story if McCalden had been gay. If he hadn't been, they weren't. I said that McCalden and I had drunk together for ten years, that sometimes we had drunk a lot, and that it had never occurred to me that he was homosexual and the fact that he had gotten AIDS hadn't changed my mind about that. The reporter wouldn't let go of the story. Finally he leveled with me. He had gotten a lead from an activist lawyer in Boston. He gave me the lawyer's name, which I recognized at the time but have forgotten now. The story was that McCalden, while attending two successive conferences of left wing lawyers in Washington D.C. in the late 1980s, had ended up each time in a corner of the room with a clutch of known homosexuals. While the anecdote was hearsay, and I was told it by someone I didn't know, I confess that I felt a little whisper of anxiety about it. I don't know why. That's the danger with rumor and gossip. In only a moment, it can undermine a lifetime of experience. No one should know it more surely than ourselves. Rumor and gossip are what so much of the Holocaust story thrives on.

Several weeks ago while I was reading some clippings from the San Francisco ***Chronicle*** on the Bullock-ADL connection, I learned that Bullock speaks openly about being homosexual. So my sense of that

about him had been right all along. The Bullock story of course is a subject of some interest and amusement among revisionists and I talked about it a number of times. A story line began forming in the back of my mind.

I had always been impressed with the professional quality of McCalden's newsletter. It was chock full of real news and real information every issue. He hadn't arrived in America until 1978 but knew stuff about revisionism, revisionist figures and right wing personalities from the 1960s and 70s that demonstrated he had a source or sources for information that was beyond what any of the rest of us had, myself particularly. I never thought to wonder who his sources were. I don't know why.

One night during a telephone conversation it was suggested to me that Bullock had been McCalden's source. Why? McCalden died of AIDS Bullock is homosexual. Bullock is an acknowledged spy for the Anti-Defamation League. McCalden wanted information on figures in the Holocaust Lobby. Bullock wanted information on revisionists. Who else would talk to McCalden? Almost nobody who had any real contacts with the radical right or among revisionists trusted McCalden or would talk to him. Maybe that's an exaggeration, but not much of a one. Bullock is the one figure who had what McCalden wanted, and McCalden was the one revisionist in a position to use what Bullock could provide.

There didn't have to be sexual relationship between Bullock and McCalden. It was only a matter, as my friend said, "those people hang together." In certain circumstances, I suppose they would. I think now that it's possible that this might have been one of those circumstances. The pieces fit together very well. It's intriguing. I'll probably never know the truth about it, but it's a scenario that answers a lot of questions. It's a scenario whose outline embraces even the gossip about McCalden's behavior at the lawyers' conferences in Washington.

Now I recall one other thing that the reporter for the *Advocate* told me. One reason he suspected that there was something to the rumors of McCalden being gay, in addition to his dying of AIDS, is that he was an incurable gay-basher. Which is true. A number of us, as a matter of fact I think every one of us who knew him and liked him and admired his work, argued with him year after year to let up on his "outings" of suspected homosexuals and his ceaseless and openly cruel attacks against known homosexuals. It was something about him we couldn't understand. Even those among us who had no particular esteem for homosexuals argued for him to let up on it in his newsletter.

So what does all this mean, if anything? What does it mean to me? Well it's a good story line. It doesn't change the memory of friendship that I carry in my heart for my dead friend. It's an intriguing story. And I suppose it adds to my reluctance to involve myself further with the McCalden newsletters for the time being. It's not political, has nothing to do with ethics. I feel a subjective aversion to being involved with them. The feeling will probably pass.

Meanwhile, as a matter of fact, I don't have possession of the newsletters. By a series of coincidences, all the relevant McCalden materials are in the hands of David Cole. He didn't ask for them. He was simply the only one at the time when the decision had to be made who was able -- and willing -- to take charge of them. By his action he saved the remnants of McCalden's files from being trashed by others who have no interest in seeing any of it survive. Cole has put himself out considerably taking care of these materials and it will be he and whatever other representatives there still are of McCalden's shattered family who will decide among themselves what should be done during this last act of the David McCalden drama.

May he rest in peace.

DEMJANJUK INNOCENT!

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It is impossible for me to do this work without your help. Your generosity is the cornerstone of whatever success I will have in ensuring that there will be a free exchange of ideas about the Holocaust controversy.

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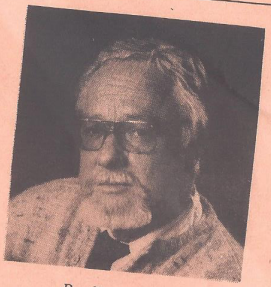

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THE HOLOCAUST CONTROVERSY

The Case For Open Debate

THE CONTEMPORARY ISSUE

No subject enrages campus Thought Police more than Holocaust Revisionism. We debate every other great historical issue as a matter of course, but influential pressure groups with private agendas have made the Holocaust story an exception. Elitist dogma manipulated by special interest groups corrupts everything in academia. Students should be encouraged to investigate the Holocaust story the same way they are encouraged to investigate every other historical event. This isn't a radical point of view. The premises for it were worked out centuries ago during a little something called the Enlightenment.

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